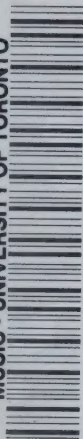


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QUARTET NO. 2 IN G OP. 18

BEETHOVEN

M
452
B42
op. 18
no. 2
A41



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923 m

Dem Fürsten von Lobkowitz gewidmet

QUARTET

No. 2

G major

for

2 Violins, Viola and Violoncello

by

LUDWIG VAN BEETHOVEN

Op. 18, No. 2

Composed between 1798 and 1800

Edited from the original MS. and

with Foreword by

WILHELM ALTMANN

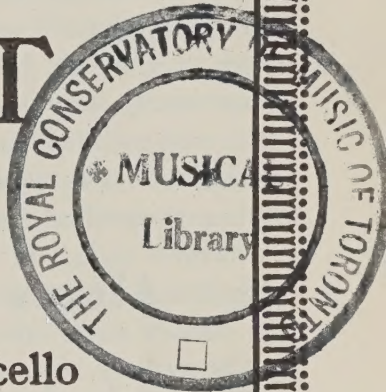


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Ernst Eulenburg, Ltd, 36/38 Dean St., London, W.1

Edition Eulenburg G.m.b.H., Zurich

Eulenburg Miniature Scores, 881 Seventh Ave., New York 19



M

452

B42

op. 18

no. 2

A41

	Pag.
I. Allegro	I
II. Adagio cantabile — Allegro	II
III. SCHERZO. Allegro.	16
IV. Allegro molto quasi Presto	20

BEETHOVEN, 6 STREICHQUARTETTE, OP. 18.

Die Originalhandschriften der ersten sechs Quartette Beethovens, die nach längeren Versuchen und mehrfachen Umarbeitungen als op. 18 in zwei Lieferungen Ende Juni bzw. im Oktober 1801 unter dem Titel: *Six Quatuors pour deux Violons, Alto et Violoncelle, composés et dédiés à Son Altesse Monseigneur le Prince Regnant de Lobkowitz & par Louis van Beethoven. Œuvre 18. 1^{er} Livraison à Vienne chez T. Mollo et Comp. (Verlags-No. 159*)* in Stimmen erschienen sind, sind verschollen, wenn nicht verloren. Mit Sicherheit läßt sich auch ihre Entstehungszeit nicht angeben; die Hauptarbeit daran dürfte in die Jahre 1798–1800 fallen, wie Nottebohm aus den Skizzenbüchern nachgewiesen hat. Die von Beethoven bei der Drucklegung gewählte Reihenfolge war nicht die ursprüngliche. Zuerst entstand das D-dur-Quartett (No. 3), darauf das in F-dur (No. 1). Dessen ursprüngliche Fassung, die am 25. Juni 1799 vollendet war und ausdrücklich die Bezeichnung „Quartetto II“ trägt, schenkte Beethoven seinem Freunde Karl Ferdinand Amenda mit folgendem Briefe: „Lieber Amenda! Nimm dieses Quartett als ein kleines Denkmal unserer Freundschaft. So oft Du Dir es vorspielst, erinnere Dich unserer durchlebten Tage, wie innig gut Dir war und immer sein wird Dein wahrer

und warmer Freund Ludwig van Beethoven.“ Sehr wichtig erscheint mir, daß Beethoven am 1. Juni 1801**), also kurz vor dem Erscheinen der ersten Lieferung seines op. 18 dem Freunde geschrieben hat: „Dein Quartett gib ja nicht weiter, weil ich erst jetzt recht Quartetten zu schreiben weiß, was Du schon sehen wirst, wenn Du sie erhalten wirst.“ Amenda hat auch diesen Wunsch des Tonsetzers erfüllt; das Quartett ist in seiner Familie geblieben; 1904 erlaubte die damalige Besitzerin Frau Pastor Anna Kawall geb. Amenda in Riga dem Dr. Karl Wack, den Durchführungsteil des ersten Satzes daraus im 10. Bande der Halbmonatschrift „Die Musik“ zu veröffentlichen. Die Handschrift ist aber später in den Besitz des Vereins Beethovenhaus in Bonn übergegangen und 1922 von Dr. Hans Josef Wedig mit eingehenden Untersuchungen veröffentlicht worden, jedoch ohne Drucklegung der Stimmen. Unstreitig ergibt ein Vergleich, daß die neuere Fassung den Vorzug verdient. Amenda hat übrigens auch erzählt, daß Beethoven in dem herrlichen D-moll-Adagio den Abschied zweier Liebenden habe schildern wollen und speziell dabei die Szene im Grabgewölbe aus Shakespeares „Romeo und Julia“ im Auge gehabt habe.

*) bzw. 169 für die 2. Lieferung. Diese Originalausgabe hat mir nicht vorgelegen, wohl aber ein späterer Druck desselben Verlags (No. 1111, bzw. 1101), den die Musiksammlung der Staatl. Bibliothek zu Berlin besitzt.

**) Dieser Brief trägt keine Jahreszahl. Kalischer glaubt ihn ins Jahr 1800 setzen zu müssen; ich glaube aber, daß 1801 richtiger ist, weil Beethoven die Worte „was Du schon sehen wirst, wenn Du sie erhalten wirst“ kaum geschrieben hätte, wenn die Quartette nicht schon im Druck gewesen wären

II

Als drittes Quartett war ursprünglich eins in c-moll in Aussicht genommen; zwei skizzierte Themen dazu haben aber in dem später als No. 4 veröffentlichten C-moll-Quartett keine Verwendung gefunden und wurden zugunsten des Quartetts in G-dur (No. 2) beiseite gelegt; dessen Finale, sowie das Finale des B-dur-Quartetts (No. 6) und der dritte und vierte Satz des F-dur (No. 1) finden sich skizziert in einem in den Jahren 1799 und 1800 benutzten Skizzenbuch. Die Hauptarbeit an dem G-dur-Quartett fällt aber sicherlich in das Jahr 1799 zusammen mit Arbeiten an dem Septett und dem als No. 5 veröffentlichten A-dur-Quartett, in dem damals das Thema der Variationen noch anders lautete. In der ganzen Anlage zeigt sich übrigens dieses A-dur-Quartett von dem in gleicher Tonart stehenden Mozartschen beeinflusst. Den Variationen-Satz desselben hat sich Beethoven selbst in Partitur gesetzt.

Skizzen zu dem 4. Quartett in c-moll sind nicht erhalten. Hugo Riemann (Neubearbeitung des 2. Bandes von Thayers

Beethoven) ist geneigt, es für eine ältere Arbeit (noch aus der Bonner Zeit) zu halten und findet Anklänge an die Mannheimer Cannabich und Karl Stamitz. Mir scheint dieses C-moll-Quartett erheblich zu unterschätzen. Sehr interessant ist sein Nachweis, daß der erste Satz thematisch sehr nahe verwandt, ja fast gleichlautend mit Beethovens damals noch unveröffentlichtem, erst 1912 durch Fritz Stein herausgekommenen „Duett für zwei obligate Augengläser“ oder vielmehr für Viola und Violoncell ist, das er für jünger hält.

Vom 5. Quartett in A-dur, ebenso vom 6. in B-dur war schon in anderem Zusammenhang die Rede; nachzutragen ist noch, daß ein Stück der Variationen des A-dur-Quartetts schon 1794/5 skizziert zu sein scheint.

Die unserer Ausgabe jetzt hinzugefügte Metronomisierung hat Beethoven nachträglich festgestellt (vgl. Nottebohm, Neue Beethoviana 520).

April 1911 bzw. Februar 1930.

Prof. Dr. Wilh. Altmann

BEETHOVEN, 6 STRING QUARTETS, OP. 18

The original hand-written copies of Beethoven's first six quartets have disappeared if they are not actually lost. After repeated modification and rearrangement, they appeared as op. 18 in two instalments, at the end of June and in October 1801 under the following title: „Six Quatuors pour deux Violons, Alto et Violoncelle, composés et dédiés à Son Altesse Monseigneur le Prince Regnant de Lobkowitz par Louis van Beethoven. Œuvre 18. 1^{er} Livraison à Vienne chez T. Mollo et Comp. (Edition No. 159*)". The date of their composition cannot be ascertained for certain, but it is probably between the years 1798 and 1800 as Gustave Nottebohm has shown from the sketch books. The order of the works chosen by Beethoven at the time of publication was not the original one. At first the D major quartet (No. 3) preceded the one in F major (No. 1), the original form of which, completed on June 25th 1799 and bearing the title of "Quartetto II" was sent by Beethoven to his friend Karl Ferdinand Amenda, with the following letter: "Dear Amenda. Accept this Quartet, as a little remembrance of our friendship. Every time you play it, recall the old days and remember how good to you and always will be was your true and faithful friend Ludwig van Beethoven." It seems to me of great importance that

Beethoven on June 1st 1801**), that is to say, shortly before the appearance of the first instalment of his op. 18 should have written to his friend as follows: "Do not part with your quartet, as I have altered it completely, having just mastered the art of quartet writing, as you will see when you receive them." Amenda complied with the composer's wish, and the work remained in his family. In 1904, the possessor of the quartet, Frau Pastor Anna Kawall née Amenda allowed Dr. Karl Waack in Riga to publish the development section of the first movement in Vol. 10 of the fortnightly "Die Musik". A comparison between the two shows undoubtedly that the revised form is preferable. Amenda also relates that, in the splendid D minor Adagio, Beethoven intended to depict the parting of two lovers, particularly the scene by the vault in Shakespeare's "Romeo and Juliet".

A quartet in C minor was originally intended to be the third; two themes sketched out for this work, were however not used for the later C minor quartet, published as No. 4, but were laid aside in favour of No. 2 in G major, the Finale of which, as well as the Finale of the B flat major quartet (No. 6) and the third and fourth movements of the F major (No. 1) are drafted in one of the sketch books for the years 1799 und 1800.

*) 169 for the 2nd instalment. I have not seen this original edition, but a later reprint by the same firm (No. 1111 and 1101) which is in the musical collection of the State Library in Berlin.

**) This letter bears no year date. Kalischer believes it to be 1800, but I think 1801 is more correct, as Beethoven would hardly have written the words "as you will see when you receive them" if the quartets had not been already published.

IV

The main work on the Gmajor quartet was certainly done in 1799 however, together with the work on the Septet, and the Amajor quartet, published as No. 5 in which the theme of the Variations was different. In general plan the Amajor quartet betrays the influence of the quartet by Mozart in the same key.

Sketches for the 4th quartet in Cminor have not been preserved. In the new edition of the 2nd volume of Thayer's Beethoven, Hugo Riemann is inclined to regard it as an older work of the Bonn period, which opinion has the approval of Cannabich and Karl Stamitz of Mannheim. He points out in an interesting manner that the first movement is the-

matically closely related to, if not identical with Beethoven's yet unpublished "Duett für zwei obligate Augengläser" or for Viola or Violoncello, which he considers the younger work.

The question of the 5th quartet in Amajor and the 6th in Bflat major was of a different character; it seems that a portion of the Variations of the Amajor quartet was planned out as early as 1794/5.

The metronome marks now added to our edition were supplied by Beethoven subsequently (see Nottebohm, New Beethoveniana 520).

April 1911.

Prof. Dr. Wilh. Altmann

Quartet

I

L. van Beethoven Op. 18 No 2.
1770-1827

Allegro. ♩ = 96

Violino I.

Violino II.

Viola.

Violoncello.

The first system of the musical score, measures 1-9. It features four staves: Violino I, Violino II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro' with a quarter note equal to 96 beats per minute. The dynamics are marked 'p' (piano) for all instruments.

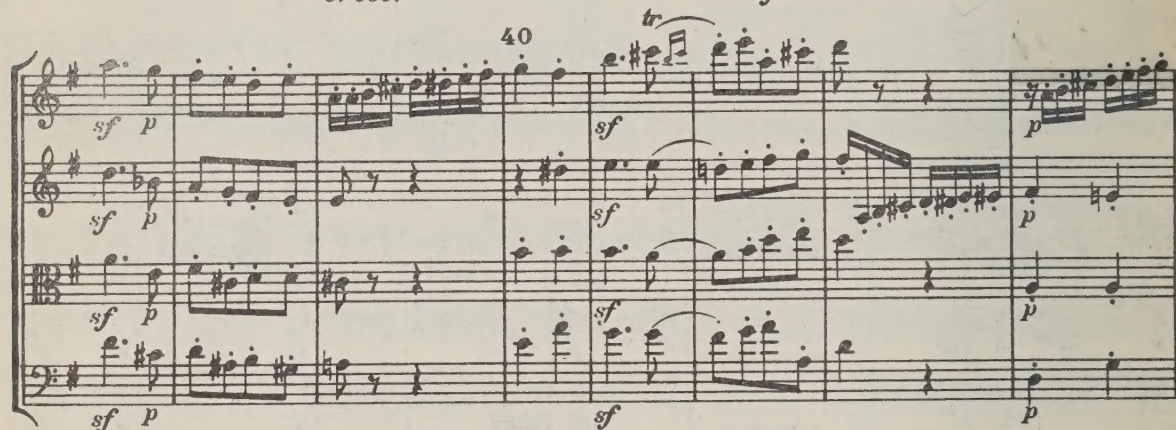
The second system of the musical score, measures 10-19. It features four staves: Violino I, Violino II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 2/4. The dynamics are marked 'f' (forte) and 'p' (piano) for all instruments. Measure 10 is marked with a '10' above the staff.

The third system of the musical score, measures 20-29. It features four staves: Violino I, Violino II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 2/4. The dynamics are marked 'cresc.' (crescendo), 'f' (forte), 'p' (piano), and 'sf' (sforzando) for all instruments. Measure 20 is marked with a '20' above the staff.

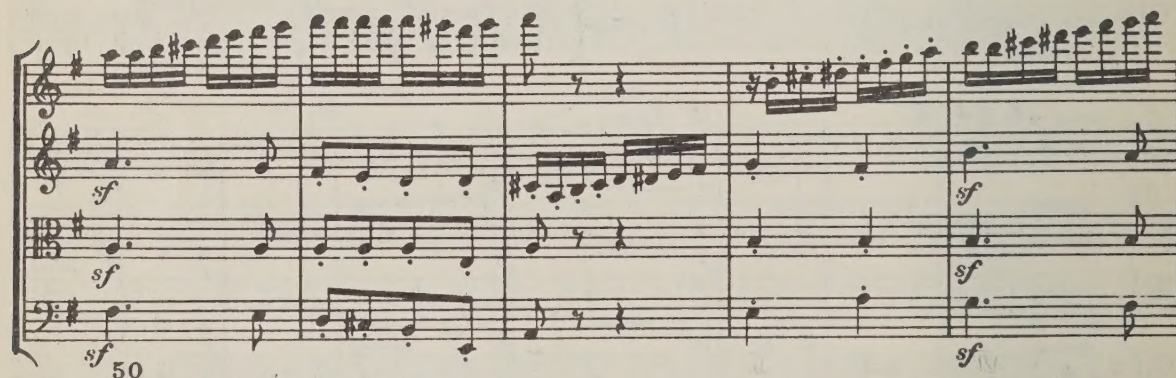
The fourth system of the musical score, measures 30-39. It features four staves: Violino I, Violino II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 2/4. The dynamics are marked 'f' (forte), 'sf' (sforzando), and 'p' (piano) for all instruments. Measure 30 is marked with a '30' above the staff.



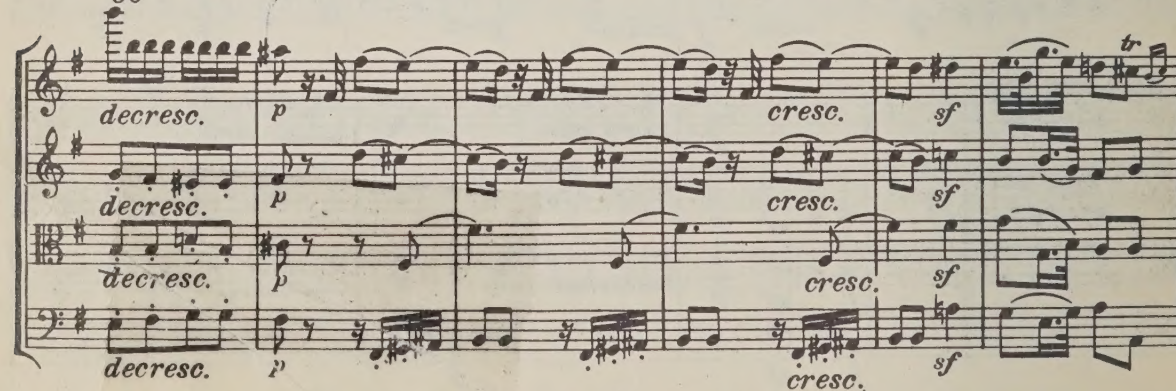
First system of musical notation, measures 1-4. The score is in G major (one sharp) and 3/4 time. It features four staves. The first three staves (treble, alto, and tenor) have a melodic line with eighth and sixteenth notes, marked with *cresc.* and *f*. The fourth staff (bass) has a simple accompaniment. Measure 4 contains a triplet of eighth notes in the first three staves.



Second system of musical notation, measures 5-8. Measure 5 is marked with the number 40. The first three staves have a melodic line with eighth and sixteenth notes, marked with *sf* and *p*. The fourth staff has a simple accompaniment. Measure 8 contains a triplet of eighth notes in the first three staves.



Third system of musical notation, measures 9-12. The first three staves have a melodic line with eighth and sixteenth notes, marked with *sf*. The fourth staff has a simple accompaniment. Measure 12 contains a triplet of eighth notes in the first three staves.



Fourth system of musical notation, measures 13-16. Measure 13 is marked with the number 50. The first three staves have a melodic line with eighth and sixteenth notes, marked with *decresc.* and *p*. The fourth staff has a simple accompaniment. Measure 16 contains a triplet of eighth notes in the first three staves.

60

cresc. *f* *f* *f* *cresc.*

tr

6

p *p* *6* *6* *6*

6

6

70

cresc. *cresc.* *cresc.* *cresc.*

80

1.

First ending of measures 80-84. The music is in 4/4 time with a key signature of one sharp (F#). It features four staves. Measures 80-81 have a forte (*sf*) dynamic. Measures 82-83 have a piano (*p*) dynamic. Measure 84 has a piano (*p*) dynamic. The first ending bracket covers measures 80-84.

2.

Second ending of measures 85-90. The music is in 4/4 time with a key signature of one sharp (F#). It features four staves. Measures 85-86 have a piano (*p*) dynamic. Measures 87-88 have a forte (*f*) dynamic. Measures 89-90 have a piano (*p*) dynamic. The second ending bracket covers measures 85-90.

90

Measures 91-96. The music is in 4/4 time with a key signature of one sharp (F#). It features four staves. Measures 91-92 have a piano (*p*) dynamic. Measures 93-94 have a forte (*f*) dynamic. Measures 95-96 have a piano (*p*) dynamic.

100

cresc.

Measures 97-104. The music is in 4/4 time with a key signature of one sharp (F#). It features four staves. Measures 97-98 have a piano (*p*) dynamic. Measures 99-100 have a forte (*f*) dynamic. Measures 101-102 have a piano (*p*) dynamic. Measures 103-104 have a forte (*f*) dynamic. The word *cresc.* is written above measures 99, 101, 103, and 104.

Aug 21

Handwritten musical score for 'L'Espresso' by Debussy, measures 110-113. The score is for piano (p) and includes a 'sempre pp' marking. The music is in 3/4 time and features complex harmonic textures with many accidentals and ties.

Handwritten musical score for the song "The Rose Tree". The score is written on four staves (treble and bass clefs) and includes a key signature of one sharp (F#) and a common time signature (C). The music is in 4/4 time. The score is divided into measures by vertical bar lines. The first staff contains the melody, and the second staff contains the accompaniment. The third and fourth staves contain additional musical notation, possibly for a second voice or instrument. The score is numbered 120 in the top right corner.

A musical score for the song "The Rose Tree". The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#), and the time signature is 2/4. The melody is primarily in the Treble 1 staff, with harmonization in the other staves. The lyrics "The Rose Tree" are written below the Bass 1 staff. The score includes a "cresc" (crescendo) marking in the Treble 1 staff, and a "cresc" marking in the Bass 1 staff. The score is a single system, with the music continuing on the next page.

130

f *p* *sf* *p*

This system contains measures 125 through 130. It features four staves with complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings include *f* (forte), *p* (piano), and *sf* (sforzando). The key signature has one sharp (F#).

cresc. *sf* *p*

cresc. *sf* *p*

cresc. *sf* *p*

cresc. *sf* *p*

This system contains measures 131 through 136. It continues the rhythmic complexity with many sixteenth notes. The dynamic markings *cresc.* (crescendo), *sf* (sforzando), and *p* (piano) are repeated across the staves. The key signature has one sharp (F#).

140

decresc. *pp*

decresc. *pp*

decresc. *pp*

decresc. *pp*

f *sf* *sf*

This system contains measures 137 through 142. Measures 137-140 show a decrescendo with *pp* (pianissimo) markings. Measures 141-142 feature a forte section with *f* and *sf* (sforzando) markings. The key signature has one sharp (F#).

150

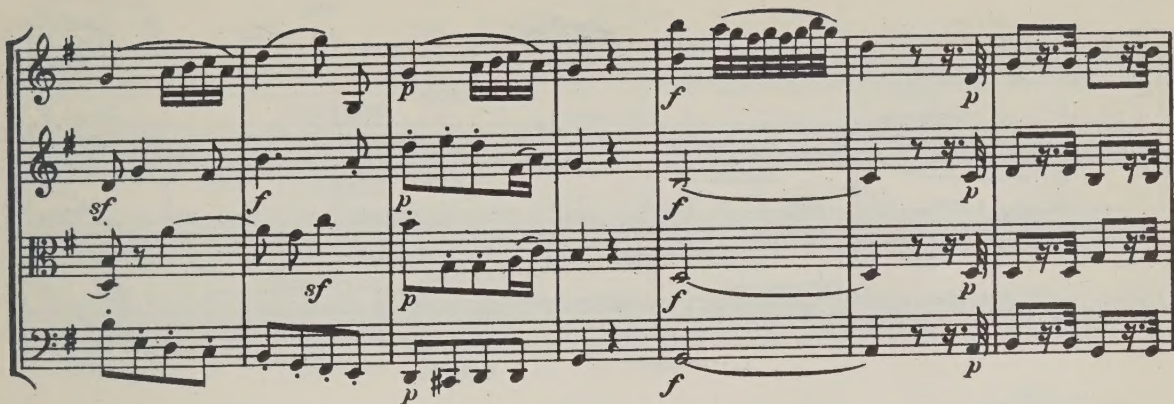
cresc.

cresc.

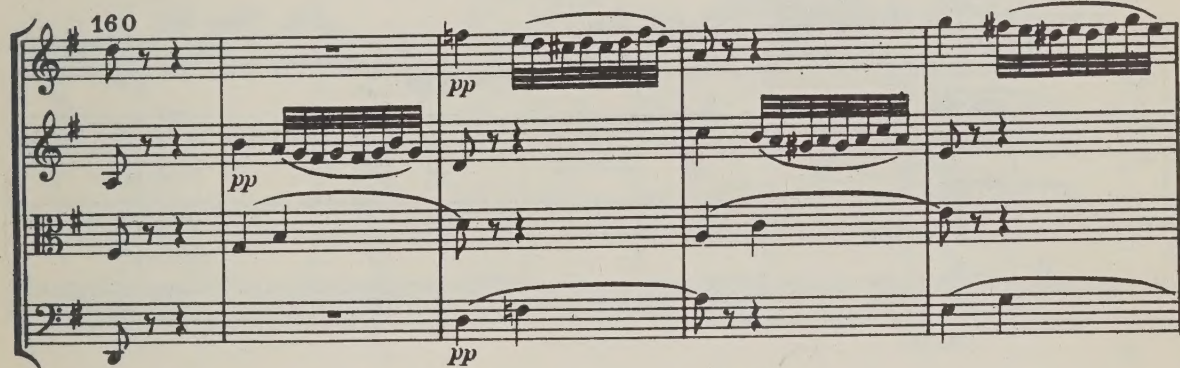
cresc.

cresc.

This system contains measures 143 through 150. It features a series of crescendo markings (*cresc.*) across all four staves, leading to a final flourish in measure 150. The key signature has one sharp (F#).



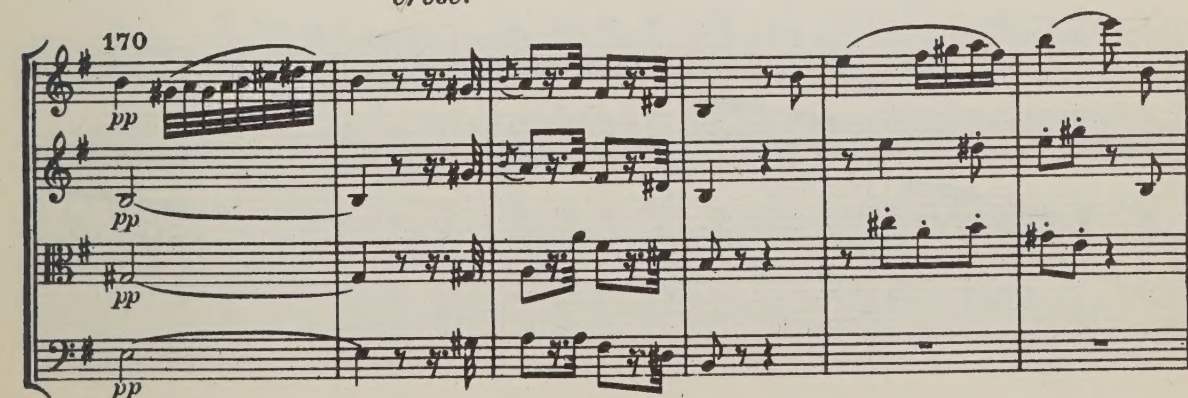
First system of music (measures 150-159). It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one sharp (F#). Dynamics include *p*, *f*, *sf*, and *pp*. The music includes various rhythmic patterns, including sixteenth and thirty-second notes.



Second system of music (measures 160-169). It features four staves. Measure 160 is marked with the number "160". Dynamics include *pp* and *cresc.*. The music continues with complex rhythmic figures.



Third system of music (measures 170-179). It features four staves. Measures 170-179 are marked with the number "170". Dynamics include *cresc.* and *p*. The music features a prominent crescendo across all staves.



Fourth system of music (measures 180-189). It features four staves. Measures 180-189 are marked with the number "170". Dynamics include *pp* and *cresc.*. The music concludes with a final flourish.

A handwritten musical score for the song 'The Rose Tree'. The score is written on four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written in a treble clef, and the piano accompaniment is written in a bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The handwriting is in ink on aged paper.

190

p *sf* *p* *sf* *tr* *sf* *p* *sf* *p* *sf*

A musical score for the song 'The Rose Tree'. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 4/4. The music is in common time. The vocal parts enter in the first measure with the lyrics 'The Rose Tree'. The piano accompaniment begins in the second measure. The score includes dynamic markings such as *sf* (sforzando) and *p* (piano). The lyrics are written below the vocal staves.

200

sf *decresc.* *decresc.* *p* *sf*

sf *decresc.* *p* *sf*

sf *decresc.* *p* *sf*

210

cresc. *cresc.* *cresc.* *cresc.* *sf* *sf* *sf* *sf*

p *p* *p* *p*

6 *6* *6* *6*

220

cresc.

cresc.

cresc.

cresc.

230

sf

sf

p

sf

sf

p

sf

sf

240

cresc.

cresc.

cresc.

p

p

p

p

p

pp

pp

pp

pp

plzz.

plzz.

plzz.

plzz.

II

Adagio cantabile. ♩ = 72

Musical score for Adagio cantabile, Op. 1117, No. 2. The score is in 3/4 time and consists of four systems of staves. The first system has four staves (treble, two inner, and bass). The second system has four staves. The third system has four staves, with a measure number "10" above the first staff. The fourth system has four staves, with measure numbers "14" and "20" above the first staff. Dynamics include *p*, *cresc.*, and *fp*. The key signature has one sharp (F#).

cresc. f *fp* *pp*

cresc. f *fp* *pp*

cresc. f *fp* *pp*

cresc. f *fp* *pp*

Allegro $\text{♩} = 69$

pp *p*

p

p

30

f *f* *f* *f*

p *p* *p* *p*

40

First system of musical notation, measures 40-44. It consists of four staves. Measures 40-41 feature a piano introduction with a *cresc.* marking. Measures 42-44 show a full orchestral entry with *cresc.* markings on the second, third, and fourth staves.

Second system of musical notation, measures 45-49. It consists of four staves. Measures 45-49 feature a piano introduction with a *fp* marking on the first staff, followed by a full orchestral entry with *fp* markings on the second, third, and fourth staves.

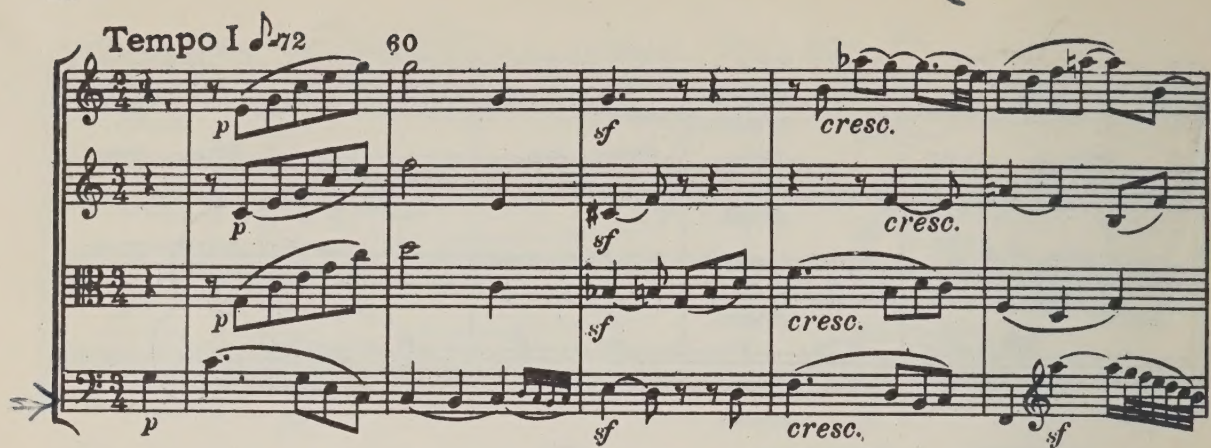
50

Third system of musical notation, measures 50-54. It consists of four staves. Measures 50-51 feature a piano introduction with a *f* marking on the first staff, followed by a full orchestral entry with *f* markings on the second, third, and fourth staves. Measures 52-54 show a piano introduction with a *p* marking on the first staff, followed by a full orchestral entry with *p* markings on the second, third, and fourth staves.

Fourth system of musical notation, measures 55-59. It consists of four staves. Measures 55-58 feature a piano introduction with a *cresc.* marking on the first staff, followed by a full orchestral entry with *cresc.* markings on the second, third, and fourth staves. Measure 59 shows a piano introduction with a *sf* marking on the first staff, followed by a full orchestral entry with *sf* markings on the second, third, and fourth staves.

Tempo I 

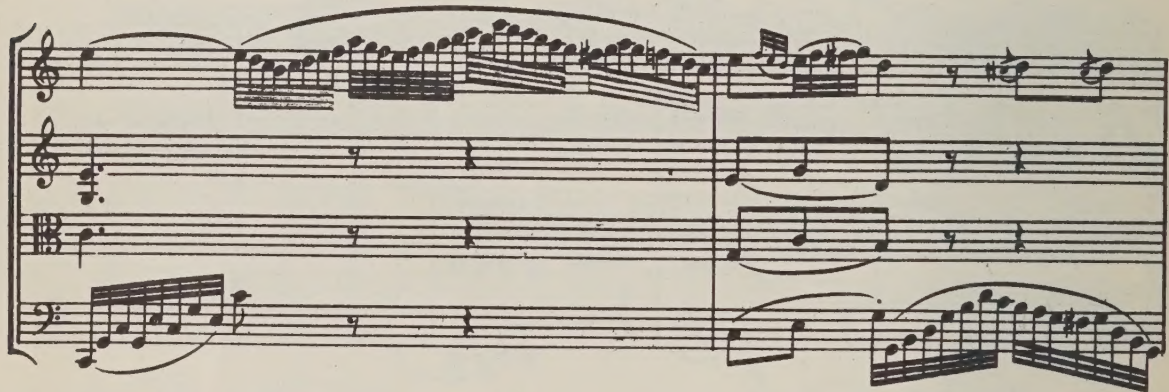
60



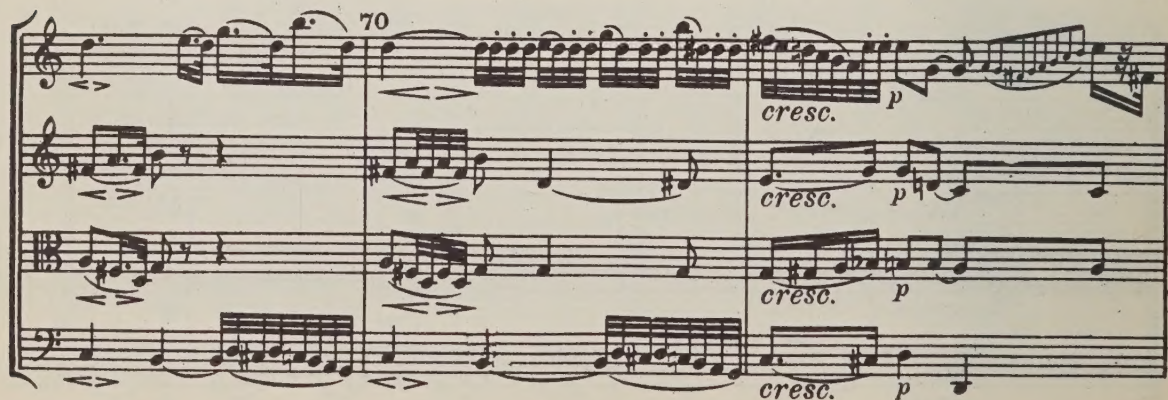
First system of music, measures 57-60. It features four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. Dynamics include *p* (piano), *sf* (sforzando), and *cresc.* (crescendo). The music consists of flowing sixteenth-note patterns in the upper staves and a more rhythmic bass line.



Second system of music, measures 61-64. It continues the four-staff arrangement. Measures 61-62 show a dense, rapid sixteenth-note passage in the first staff, while the other staves have more sparse accompaniment. Dynamics include *p* and *sf*.



Third system of music, measures 65-68. The first staff continues with a rapid sixteenth-note passage. The other staves provide harmonic support with various note values. Dynamics include *p* and *sf*.



Fourth system of music, measures 69-72. The first staff features a rapid sixteenth-note passage. Measures 70-71 show a crescendo in the first three staves, followed by a piano (*p*) dynamic. The fourth staff also shows a crescendo. The system ends with a final measure in measure 72.

First system of music (measures 1-4). It features four staves: two treble and two bass. The music includes various rhythmic patterns and dynamics. The word *cresc.* appears on the right side of the system, repeated for each staff.

Second system of music (measures 5-8). It features four staves. The first three staves begin with the dynamic *fp*. The music continues with complex rhythmic figures and melodic lines.

Third system of music (measures 9-16). It features four staves. The first staff has a *cresc.* marking. The second and third staves have *cresc.* markings. The fourth staff has a *cresc.* marking. The system concludes with a *f* dynamic marking.

Fourth system of music (measures 17-24). It features four staves. The first staff has a *pp* marking. The second staff has a *pp* marking. The third staff has a *pp* marking. The fourth staff has a *pp* marking. The system concludes with a *pp* marking.

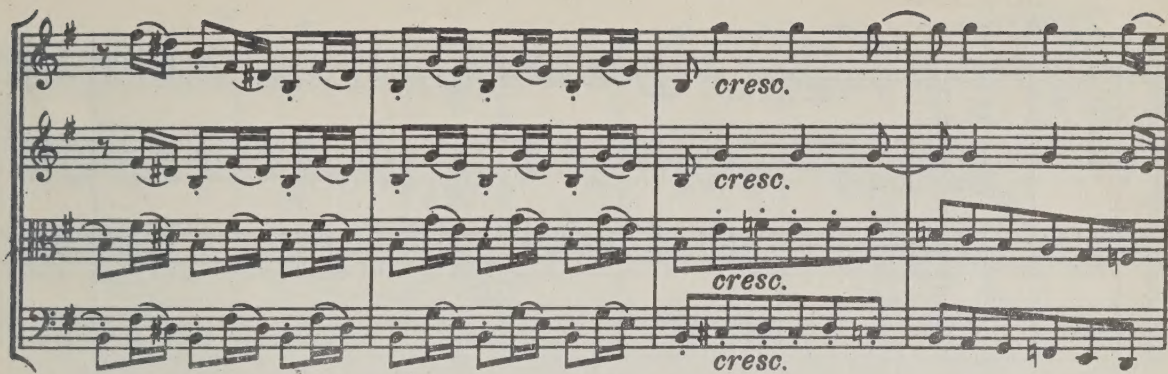
Scherzo.
Allegro. $\text{♩} = 52$

III

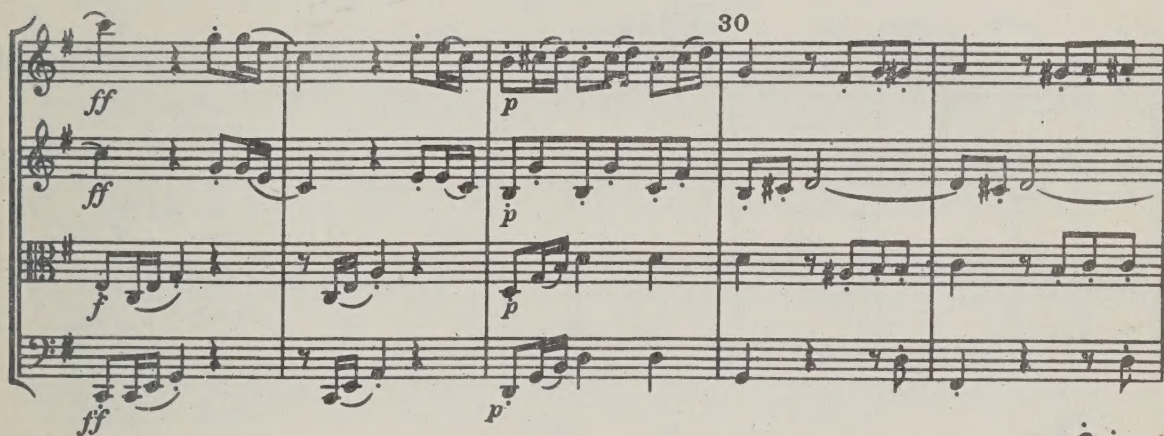
The musical score is written for four staves: Treble, Violin, Bass, and Cello/Double Bass. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Allegro" with a quarter note equal to 52 beats per minute. The piece is titled "Scherzo. III".

The score begins with a piano (*p*) dynamic. The first system shows the initial melodic and harmonic development. The second system, starting at measure 10, features a fortissimo (*fp*) dynamic. The third system, starting at measure 20, includes a decrescendo (*decresc.*) section, followed by a piano (*p*) dynamic. The fourth system continues the melodic and harmonic development.

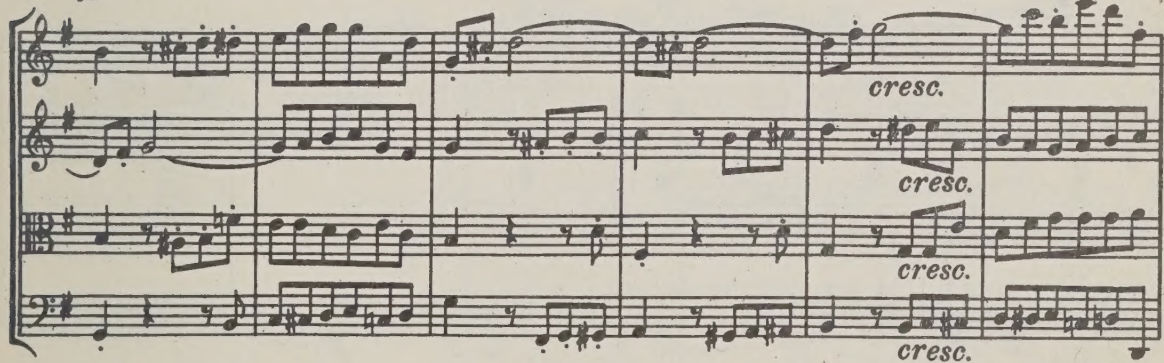
The score is marked with various dynamics: *p* (piano), *f* (forte), *fp* (fortissimo), and *decresc.* (decrescendo). The measure numbers 10 and 20 are clearly indicated.



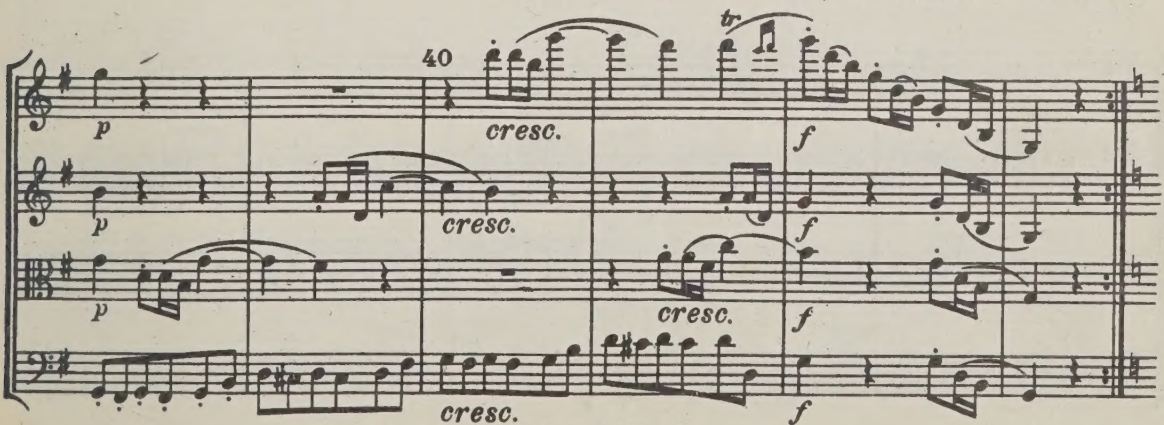
First system of a musical score in 4/4 time, featuring four staves. The key signature has one sharp (F#). The first two staves are treble clef, and the last two are bass clef. The music consists of continuous eighth-note patterns. The word *cresc.* appears below the first, second, third, and fourth staves.



Second system of the musical score, starting at measure 30. It features four staves with dynamic markings *ff* and *p*. The music continues with eighth-note patterns. The word *cresc.* appears below the first, second, third, and fourth staves.



Third system of the musical score, continuing the eighth-note patterns. The word *cresc.* appears below the first, second, third, and fourth staves.



Fourth system of the musical score, starting at measure 40. It features four staves with dynamic markings *p*, *cresc.*, and *f*. The music includes a trill (tr) in the first staff. The word *cresc.* appears below the first, second, third, and fourth staves.

Trio

50

tr *tr* *tr*

fp *fp* *fp* *fp*

p *p* *p* *p*

cresc. *cresc.* *cresc.* *cresc.*

sf *sf* *sf* *sf*

60

p *p* *p* *p*

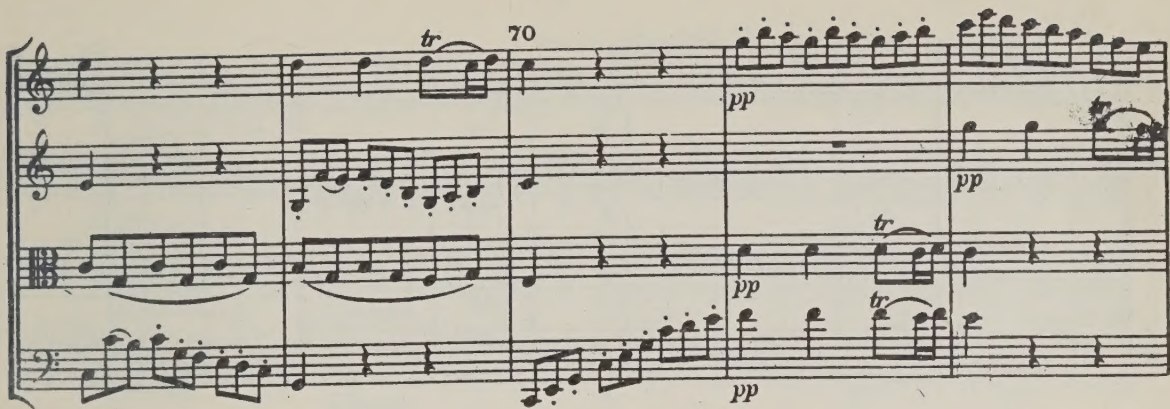
decresc.

tr *tr* *tr*

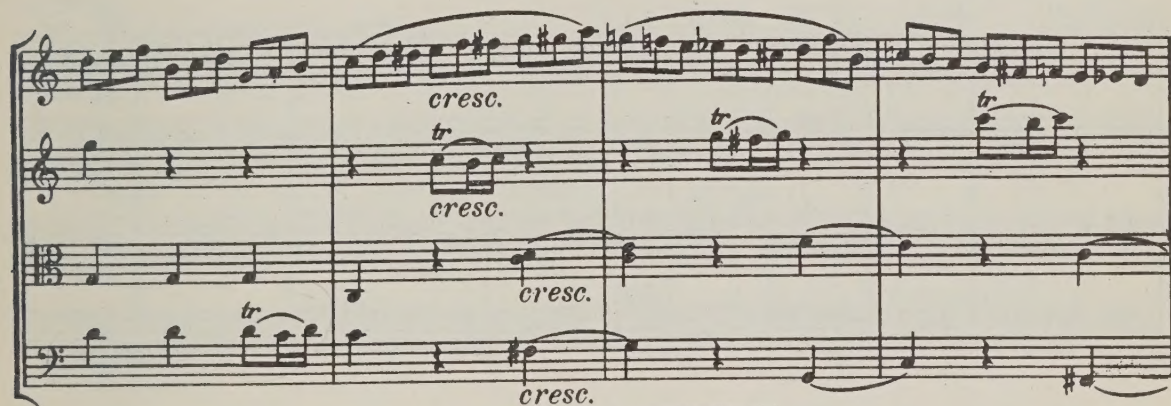
pp *pp* *pp* *pp*

cresc. *cresc.* *cresc.*

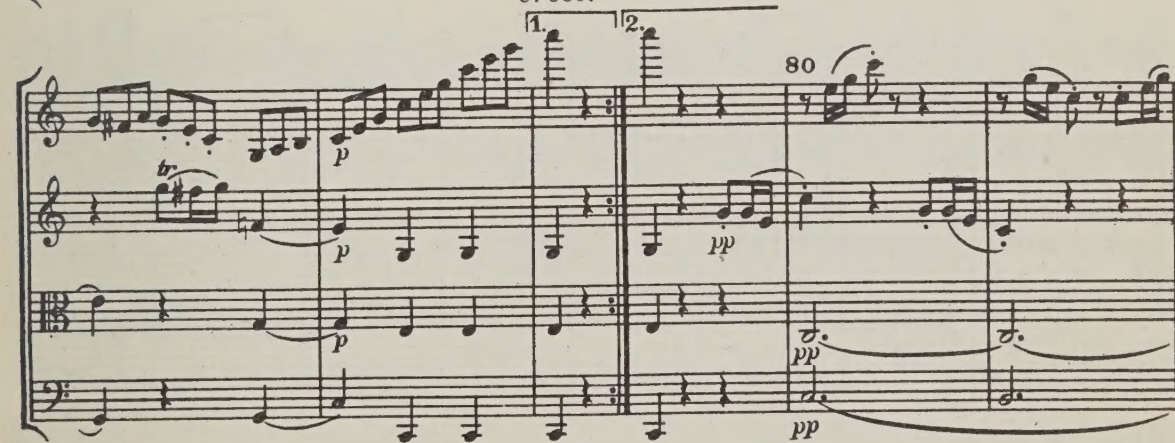
p *p* *p* *p*



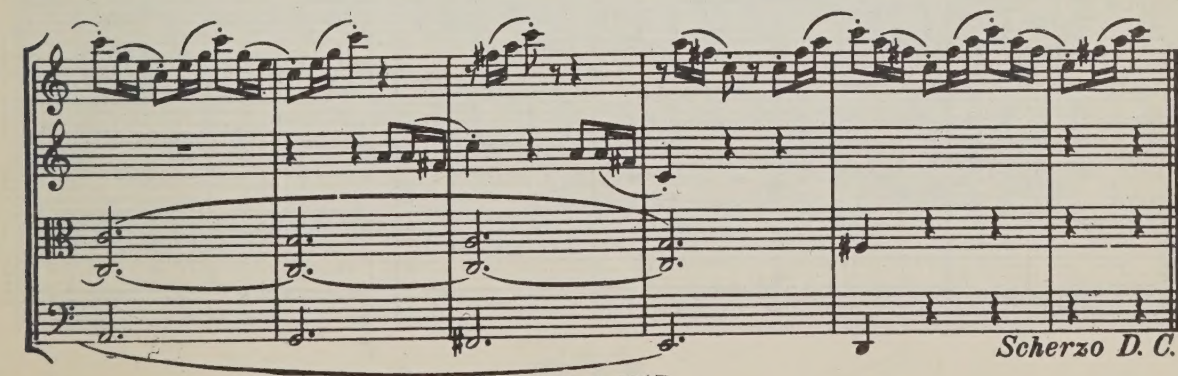
First system of the musical score, measures 65-70. It features four staves. The top staff has a trill (tr) in measure 68. The second staff has a piano (pp) dynamic marking in measure 68. The third staff has a piano (pp) dynamic marking in measure 68. The bottom staff has a piano (pp) dynamic marking in measure 68. The system ends with a trill (tr) in the top staff.



Second system of the musical score, measures 71-76. It features four staves. The top staff has a crescendo (cresc.) marking in measure 71. The second staff has a trill (tr) in measure 71 and a crescendo (cresc.) marking in measure 72. The third staff has a trill (tr) in measure 71 and a crescendo (cresc.) marking in measure 72. The bottom staff has a trill (tr) in measure 71 and a crescendo (cresc.) marking in measure 72. The system ends with a trill (tr) in the top staff.



Third system of the musical score, measures 77-80. It features four staves. The top staff has a trill (tr) in measure 77. The second staff has a piano (p) dynamic marking in measure 77. The third staff has a piano (p) dynamic marking in measure 77. The bottom staff has a piano (p) dynamic marking in measure 77. The system ends with a piano (pp) dynamic marking in the top staff.



Fourth system of the musical score, measures 81-84. It features four staves. The top staff has a trill (tr) in measure 81. The second staff has a piano (p) dynamic marking in measure 81. The third staff has a piano (p) dynamic marking in measure 81. The bottom staff has a piano (p) dynamic marking in measure 81. The system ends with a piano (pp) dynamic marking in the top staff.

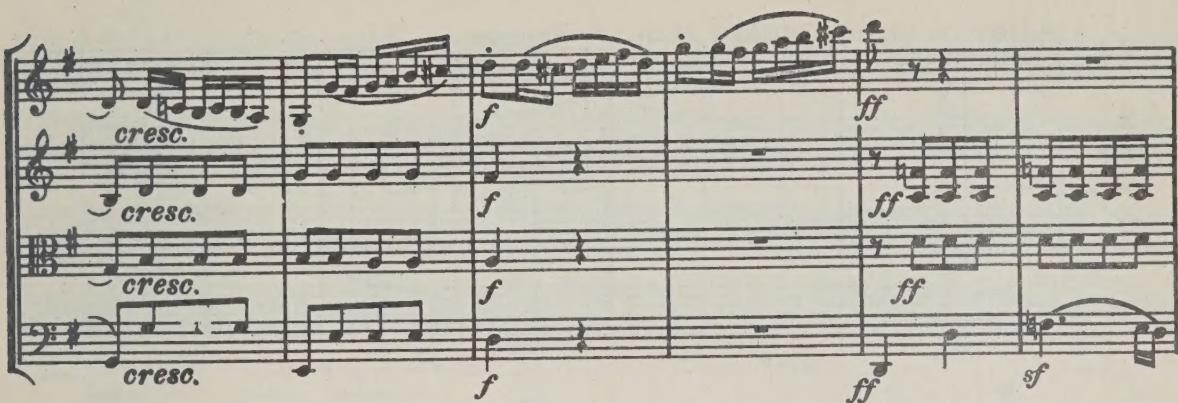
Scherzo D. C.

IV

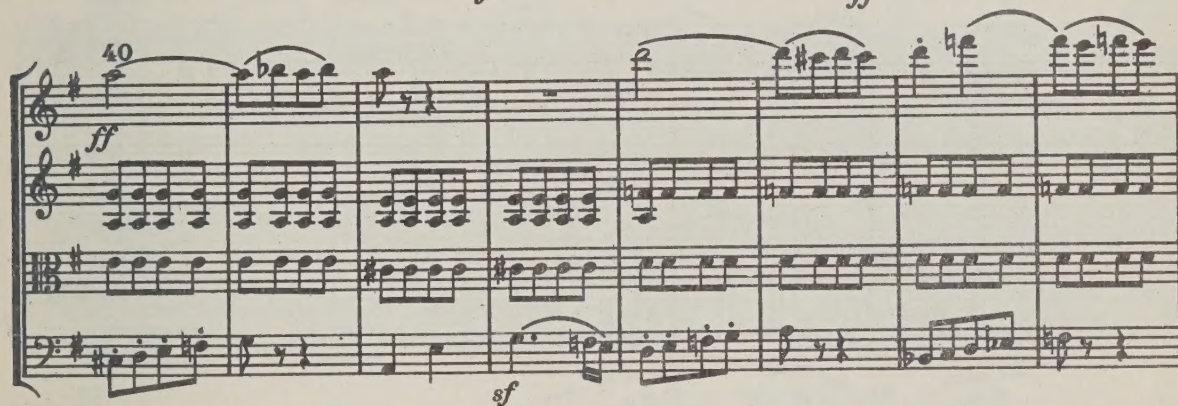
Allegro molto quasi Presto. $\text{♩} = 92$

10

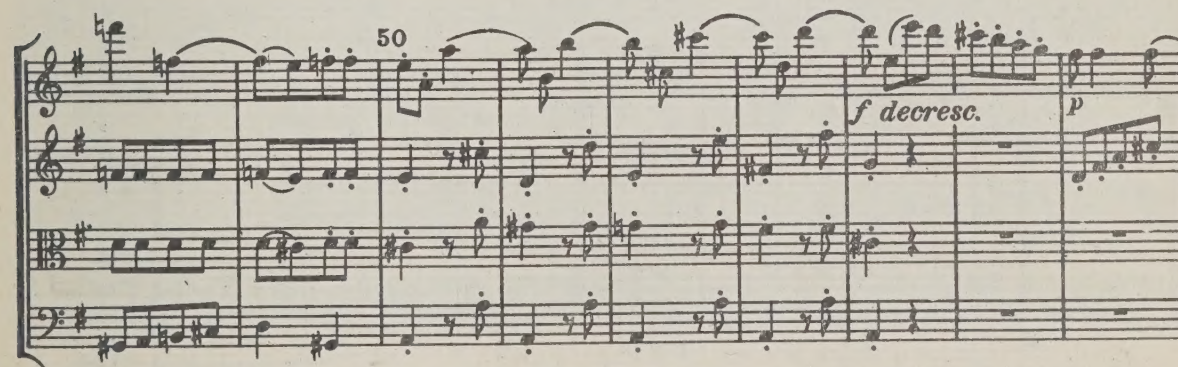
This musical score is for a four-part instrumental ensemble, likely a string quartet, in G major and 2/4 time. The tempo is marked 'Allegro molto quasi Presto' with a quarter note equal to 92 beats per minute. The score is divided into four systems, each containing four staves. Measure numbers 10, 20, and 30 are indicated at the start of their respective systems. The first system (measures 10-19) begins with a piano (*p*) dynamic. The second system (measures 20-29) features a crescendo (*cresc.*) in the right-hand parts and a piano (*p*) dynamic in the left-hand parts. The third system (measures 30-39) is marked with a forte (*f*) dynamic and includes accents (*sf*) in the upper staves. The fourth system (measures 40-49) returns to a piano (*p*) dynamic. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.



First system of a musical score in 4/4 time, key of D major. It features four staves: Treble, Violin, Viola, and Bass. The first three staves have a melodic line with a crescendo marked 'cresc.' and a dynamic of *f* (forte). The Bass staff has a melodic line with a dynamic of *ff* (fortissimo) and a crescendo marked 'cresc.'. The system ends with a dynamic of *sf* (sforzando).



Second system of the musical score, starting at measure 40. It features four staves. The Treble staff has a melodic line with a dynamic of *ff* (fortissimo). The Violin and Viola staves have a melodic line with a dynamic of *ff* (fortissimo). The Bass staff has a melodic line with a dynamic of *sf* (sforzando).



Third system of the musical score, starting at measure 50. It features four staves. The Treble staff has a melodic line with a dynamic of *f* (forte) and a decrescendo marked 'decresc.'. The Violin and Viola staves have a melodic line with a dynamic of *f* (forte). The Bass staff has a melodic line with a dynamic of *p* (piano).



Fourth system of the musical score, starting at measure 60. It features four staves. The Treble staff has a melodic line with a dynamic of *p* (piano). The Violin and Viola staves have a melodic line with a dynamic of *p* (piano). The Bass staff has a melodic line with a dynamic of *p* (piano).

70

p

sf

sf

sf

sf

p

80

cresc.

cresc.

cresc.

cresc.

f

f

f

p

90

pp

pp

pp

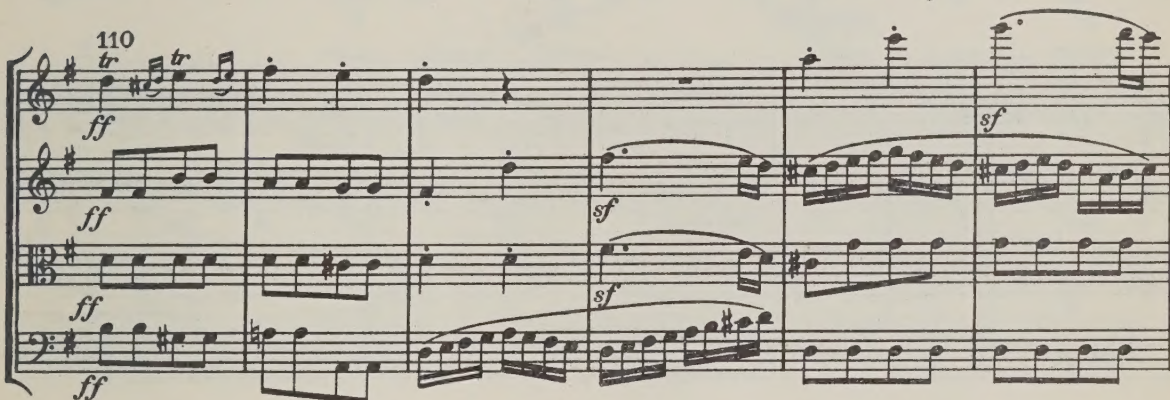
pp

100

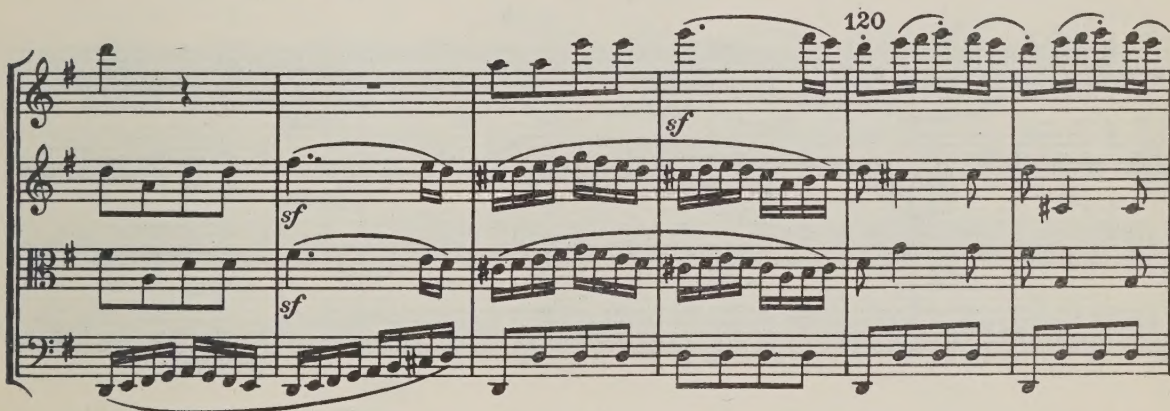
Detailed description: This is a musical score for piano, spanning measures 70 to 100. The score is written for four staves: two treble staves and two bass staves. The key signature is one sharp (F#). The music features a variety of dynamics, including piano (*p*), fortissimo (*sf*), fortissimo (*f*), piano (*p*), and pianissimo (*pp*). There are also crescendo markings (*cresc.*) and a trill (*tr*) in measure 85. The notation includes eighth notes, sixteenth notes, and quarter notes, often beamed together. The score is divided into four systems, with measure numbers 70, 80, 90, and 100 clearly marked at the beginning of their respective systems.



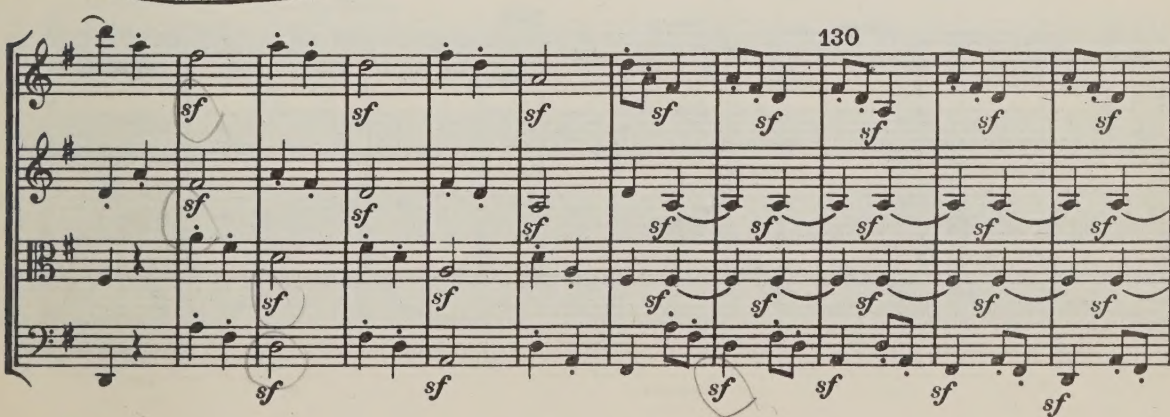
First system of music, measures 101-106. The score is in G major (one sharp) and 2/4 time. It features four staves: two treble and two bass. The first staff has a trill in measure 105. The second and third staves have a *cresc.* marking in measure 103. The fourth staff has a *cresc.* marking in measure 103. The system ends with a forte (*f*) dynamic in measure 106.



Second system of music, measures 110-115. The score is in G major (one sharp) and 2/4 time. It features four staves. The first staff has a trill in measure 110 and a *ff* dynamic. The second and third staves have a *ff* dynamic. The fourth staff has a *ff* dynamic. The system ends with a *sf* dynamic in measure 115.



Third system of music, measures 120-125. The score is in G major (one sharp) and 2/4 time. It features four staves. The first staff has a *sf* dynamic. The second and third staves have a *sf* dynamic. The fourth staff has a *sf* dynamic. The system ends with a *sf* dynamic in measure 125.



Fourth system of music, measures 130-135. The score is in G major (one sharp) and 2/4 time. It features four staves. The first staff has a *sf* dynamic. The second and third staves have a *sf* dynamic. The fourth staff has a *sf* dynamic. The system ends with a *sf* dynamic in measure 135.

140

Four staves of music in G major. Measures 140-143 show a descending melodic line in the upper staves and a more active line in the lower staves. Dynamics include *sf*, *decresc.*, *p*, and *pp*.

150

Four staves of music in G major. Measures 150-153 show a continuation of the melodic and harmonic patterns. Dynamics include *p* and *pp*.

155

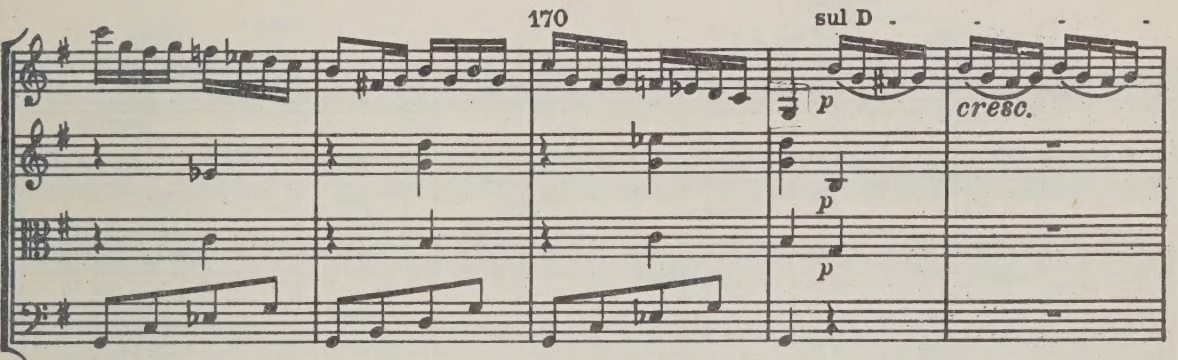
Four staves of music in G major. Measures 155-158 show a continuation of the melodic and harmonic patterns. Dynamics include *cresc.* and *p*.

160

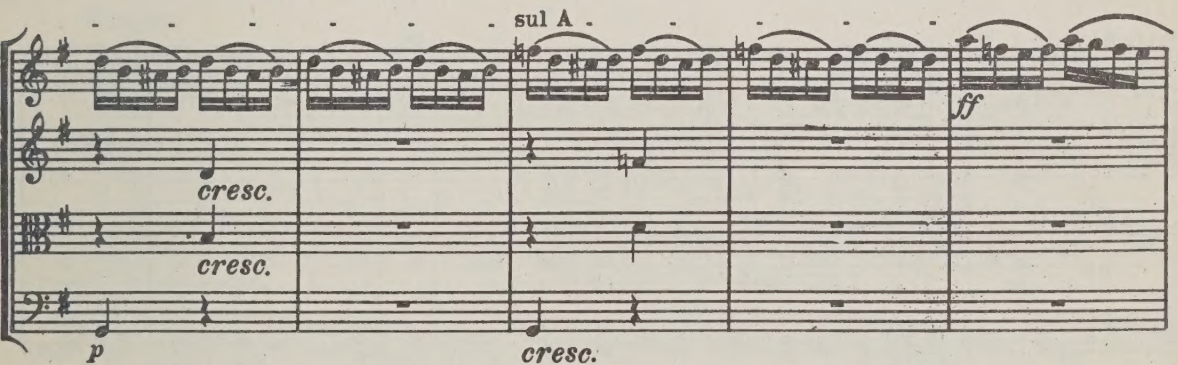
Four staves of music in G major. Measures 160-163 show a continuation of the melodic and harmonic patterns. Dynamics include *p* and *pp*.



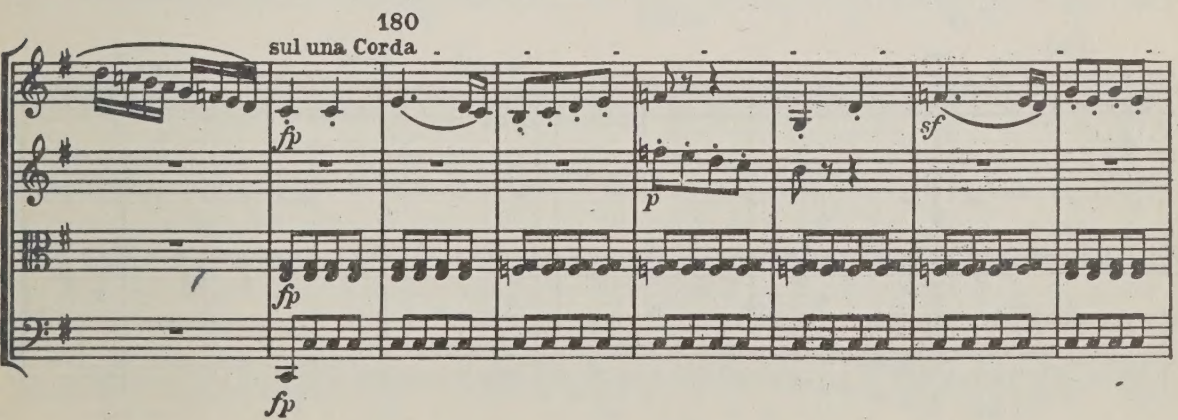
First system of musical notation, measures 150-154. The score is for a four-part setting (Soprano, Alto, Tenor, Bass) in G major. The Soprano part features a melodic line with eighth-note patterns. The other parts provide harmonic support with chords and moving lines. A forte (*f*) dynamic is indicated at the beginning of the system.



Second system of musical notation, measures 155-160. Measure 155 is marked with the number 170. The Soprano part has a melodic line with a crescendo leading to a fortissimo (*ff*) dynamic. The other parts have a piano (*p*) dynamic. The system concludes with a *cresc.* marking.



Third system of musical notation, measures 161-166. Measure 161 is marked with the number 180. The Soprano part has a melodic line with a crescendo leading to a fortissimo (*ff*) dynamic. The other parts have a piano (*p*) dynamic. The system concludes with a *cresc.* marking.



Fourth system of musical notation, measures 167-172. Measure 167 is marked with the number 180. The Soprano part has a melodic line with a fortissimo (*ff*) dynamic. The other parts have a piano (*p*) dynamic. The system concludes with a *cresc.* marking.

190

System 190: Four staves (Treble, Treble, Bass, Bass) in G major. The first staff has a melodic line with a *p* dynamic. The second and fourth staves have a *sf* dynamic. The third staff has a *sf* dynamic. The system ends with a repeat sign.

200

System 200: Four staves (Treble, Treble, Bass, Bass) in G major. The first staff has a *sf* dynamic. The second and fourth staves have a *sf* dynamic. The third staff has a *sf* dynamic. The system ends with a repeat sign.

System 210: Four staves (Treble, Treble, Bass, Bass) in G major. The first staff has a *sf* dynamic. The second and fourth staves have a *sf* dynamic. The third staff has a *sf* dynamic. The system ends with a repeat sign.

210

System 220: Four staves (Treble, Treble, Bass, Bass) in G major. The first staff has a *sf* dynamic. The second and fourth staves have a *sf* dynamic. The third staff has a *sf* dynamic. The system ends with a repeat sign.

220

230

240

250

260

First system of music, measures 260-265. The score is in 4/4 time with a key signature of one sharp (F#). It features four staves: two treble staves and two bass staves. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 260 is marked with a '260' above the first staff.

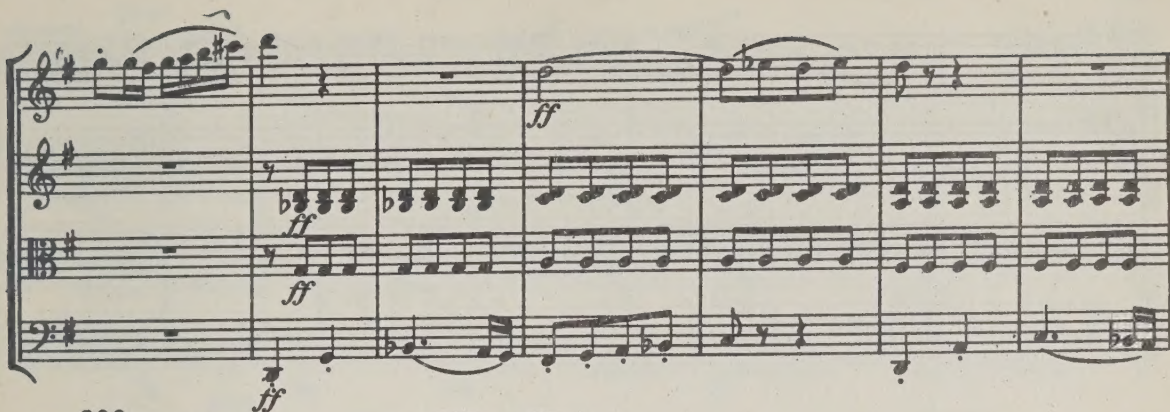
270

Second system of music, measures 270-275. The score continues with four staves. Dynamic markings include *cresc.* (crescendo) and *f* (forte). Measure 270 is marked with a '270' above the first staff.

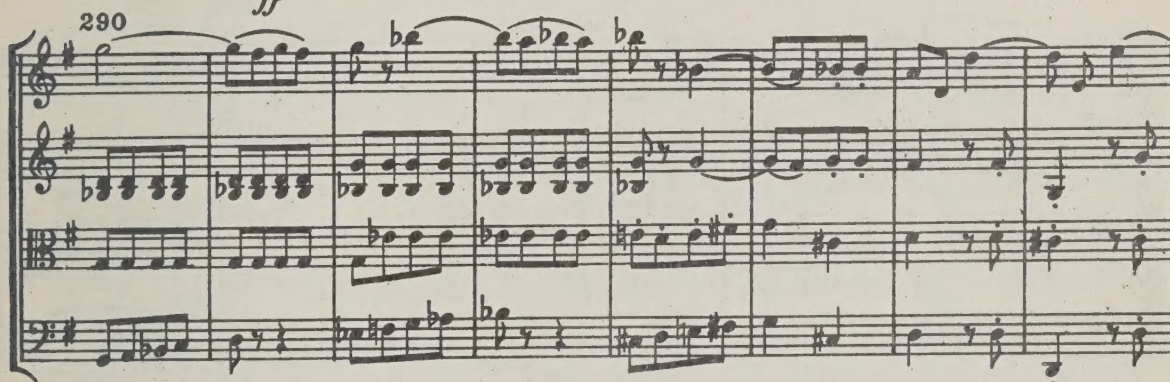
Third system of music, measures 275-280. The score continues with four staves. Dynamic markings include *sf* (sforzando) and *p* (piano). Measure 280 is marked with a '280' above the first staff.

280

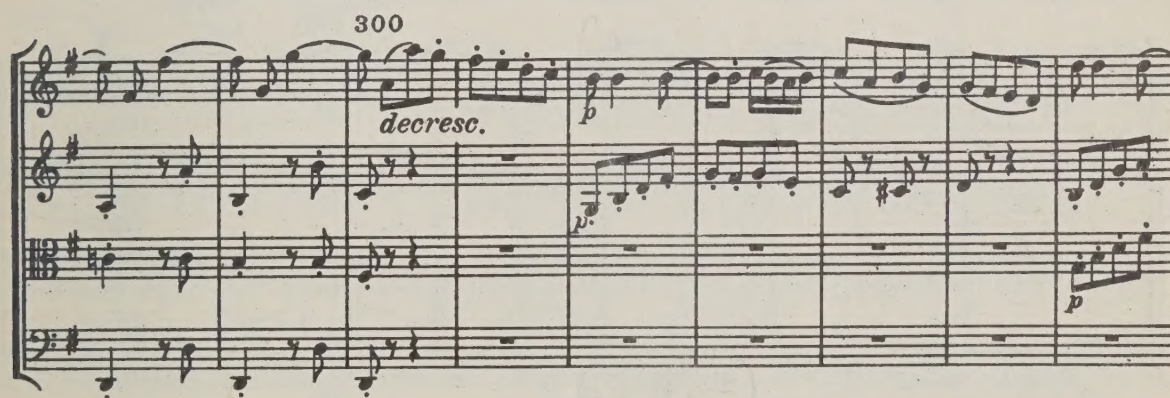
Fourth system of music, measures 280-285. The score continues with four staves. Dynamic markings include *cresc.* (crescendo) and *f* (forte). Measure 280 is marked with a '280' above the first staff.



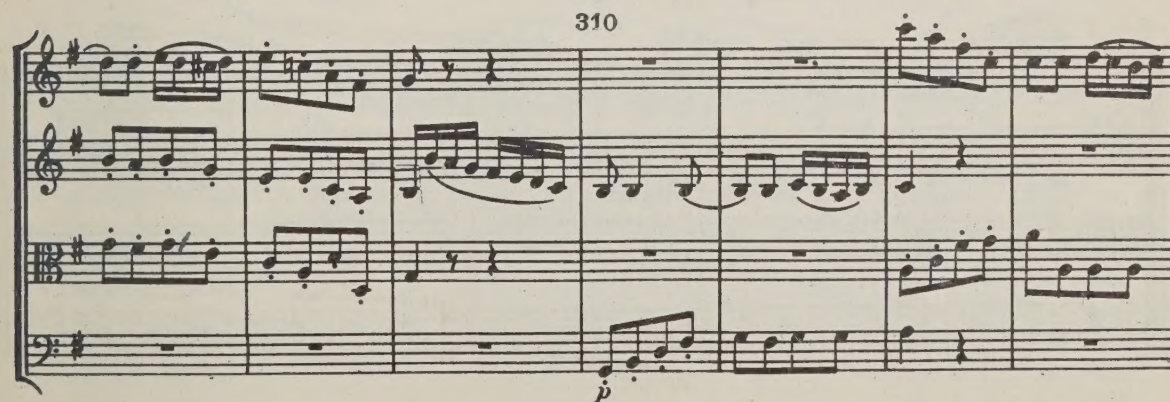
First system of music, measures 285-290. The score is in G major (one sharp) and 4/4 time. It features a piano with four staves: Treble, Violin, Viola, and Bass. The Treble staff has a melodic line starting with a sixteenth-note run. The Violin and Viola staves play a rhythmic accompaniment of eighth notes. The Bass staff provides a harmonic foundation. Dynamics include *ff* (fortissimo) in measures 286, 287, and 288.



Second system of music, measures 290-295. The Treble staff continues the melodic line with various intervals and rests. The Violin and Viola staves maintain the eighth-note accompaniment. The Bass staff continues the harmonic support. Dynamics include *ff* (fortissimo) in measures 290 and 291.

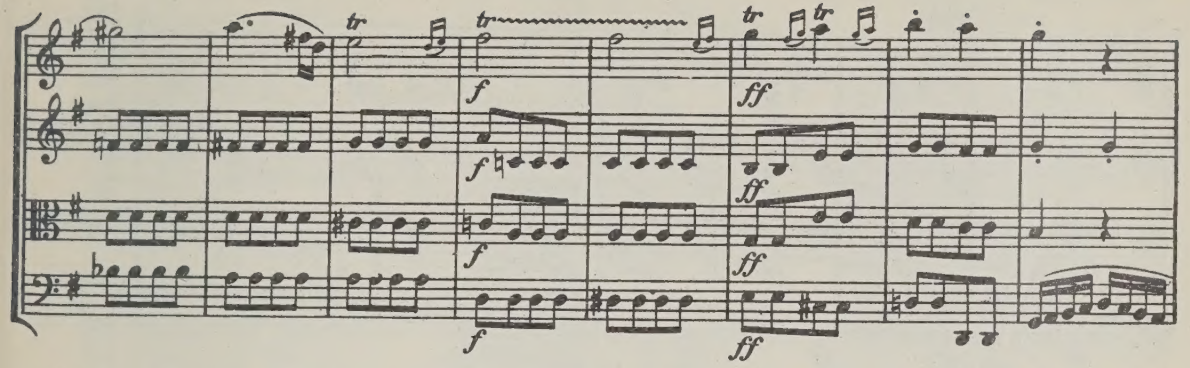


Third system of music, measures 295-300. The Treble staff shows a melodic phrase. The Violin and Viola staves continue the accompaniment. The Bass staff provides harmonic support. Dynamics include *decresc.* (decrescendo) in measure 296 and *p* (piano) in measures 297 and 300.

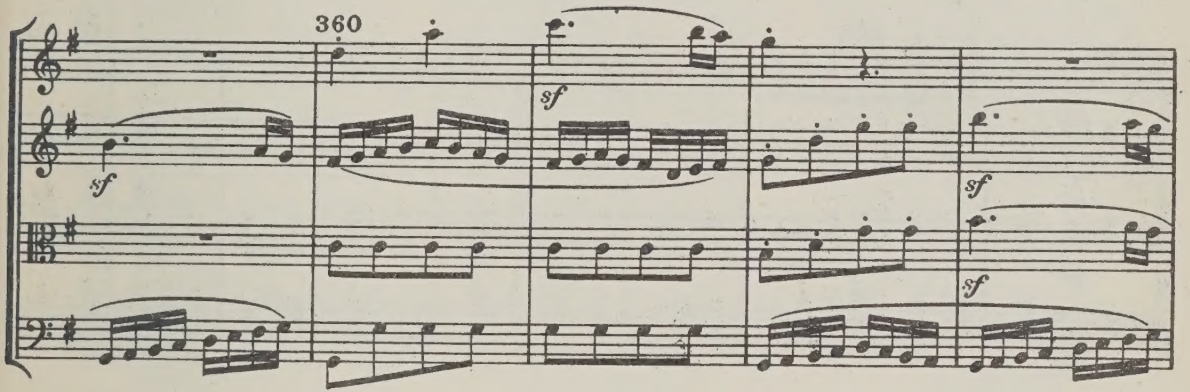


Fourth system of music, measures 300-310. The Treble staff continues the melodic line. The Violin and Viola staves maintain the accompaniment. The Bass staff provides harmonic support. Dynamics include *p* (piano) in measure 305.

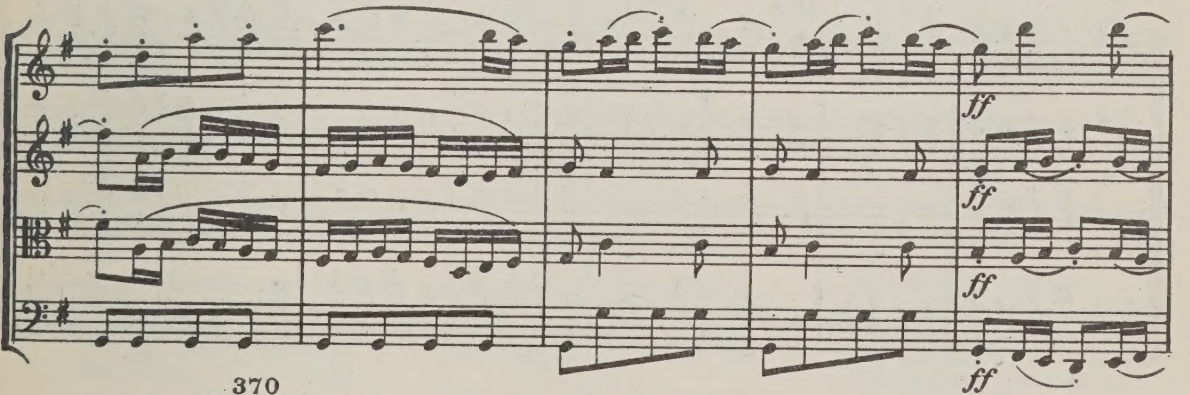
E. E. 1117



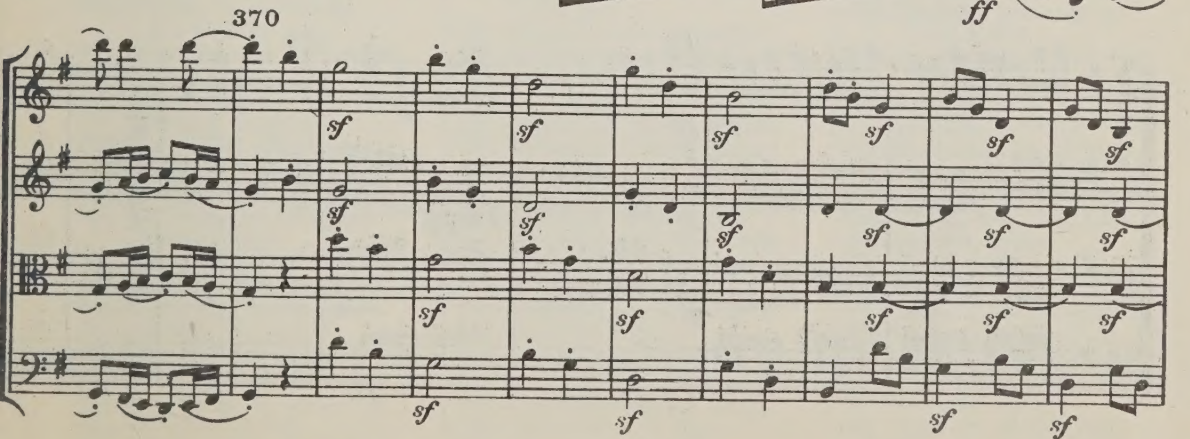
First system of music, measures 355-360. The system features four staves (Treble, Treble, Bass, Bass) in G major. Measures 355-356 show a melodic line with trills (tr) and a piano (*f*) dynamic. Measures 357-360 show a more complex texture with a forte (*ff*) dynamic. The bass line consists of eighth-note patterns.



Second system of music, measures 361-366. The system continues the melodic and harmonic development. Measures 361-362 show a piano (*sf*) dynamic. Measures 363-366 show a more complex texture with a forte (*ff*) dynamic. The bass line consists of eighth-note patterns.



Third system of music, measures 367-372. The system continues the melodic and harmonic development. Measures 367-368 show a piano (*sf*) dynamic. Measures 369-372 show a more complex texture with a forte (*ff*) dynamic. The bass line consists of eighth-note patterns.



Fourth system of music, measures 373-378. The system continues the melodic and harmonic development. Measures 373-374 show a piano (*sf*) dynamic. Measures 375-378 show a more complex texture with a forte (*ff*) dynamic. The bass line consists of eighth-note patterns.

380

sf *sf* *sf* *sf* *decresc. p* *pp*

sf *sf* *sf* *sf* *decresc. p* *pp*

sf *sf* *sf* *sf* *decresc. p* *pp*

sf *sf* *sf* *sf* *decresc. pp*

390

pp *pp* *pp* *pp*

400

cresc. *cresc.* *cresc.* *cresc.*

410

ff *ff* *ff* *ff*

SYMPHONIES

- No.
401. Mozart, C (Jupiter) [551]
402. Beethoven, No. 5, C m
403. Schubert, H m (unvoll.)
404. Mozart, G m [550]
405. Beethoven, No. 3, Es (Eroica)
406. Mendelssohn, Nr. 3, A m
407. Beethoven, No. 6, F (Pastorale)
408. Schumann, No. 3, Es
409. Haydn, No. 104 [2], D (London)
410. Schubert, No. 7, C
411. Beethoven, No. 9, D m
412. Beethoven, No. 7, A
413. Schumann, No. 4, D m
414. Beethoven, No. 4, B
415. Mozart, Es [543]
416. Beethoven, No. 8, F
417. Schumann, No. 1, B
418. Beethoven, No. 1, C
419. Beethoven, No. 2, D
420. Mendelssohn, Nr. 4, A
421. Schumann, No. 2, C
422. Berlioz, Phant. Symph.
423. Berlioz, Harold i. Ital.
424. Berlioz, Romeo u. Julia
425. Brahms, No. 1, C m
426. Brahms, No. 2, D
427. Brahms, No. 3, F
428. Brahms, No. 4, E m
429. Tschaiakowsky, No. 1, E m
430. Tschaiakowsky, No. 4, F m
431. Haydn, No. 99 [3], Es
432. Haydn, No. 85 [15], B (La Reine)
433. Dvóřák, No. 5, E m (Aus der neuen Welt)
434. Haydn, No. 100 [11], G (Mil.)
435. Haydn, No. 94 [6], G (Phäseh.)
436. Haydn, No. 92 [16], G (Orl.)
437. Mozart, D [385]
438. Haydn, No. 102 [12], B
439. Haydn, No. 101 [4], D (Glück.)
440. Strauß, Don Juan
441. Strauß, Macbeth

- No.
442. Strauß, Tod und Verklärung
443. Strauß, Till Eulenspiegel
444. Strauß, Zarathustra
445. Strauß, Don Quixote
446. Mozart, D (o. Men.) [504]
447. Liszt, Bergsymphonie
448. Liszt, Tasso
449. Liszt, Préludes
450. Liszt, Orpheus
451. Liszt, Prometheus
452. Liszt, Mazeppa
453. Liszt, Festklänge
454. Liszt, Heldenklage
455. Liszt, Hungaria
456. Liszt, Hamlet
457. Liszt, Hunnenschlacht
458. Liszt, Ideale
459. Bruckner, No. 1, C m
460. Bruckner, No. 2, C m
461. Bruckner, No. 3, D m
462. Bruckner, No. 4, Es (romantische)
463. Bruckner, No. 5, B
464. Bruckner, No. 6, A
465. Bruckner, No. 7, E
466. Bruckner, No. 8, C m
467. Bruckner, No. 9, D m
468. Haydn, No. 93 [5], D
469. Haydn, No. 103 [1], Es (Paukenwirbel)
470. Volkmann, No. 1, D m
471. Smetana, Vysehrad
472. Smetana, Moldau
473. Smetana, Sarka
474. Smetana, Aus Böhmens Hain und Flur
475. Smetana, Tábor
476. Smetana, Blaník
477. Liszt, Faust-Symphonie
478. Strauß, Aus Italien
479. Tschaiakowsky, No. 6, H m (Pathétique)
480. Haydn, No. 95 [9], C moll
481. Haydn, No. 96 [14], D
482. Franck, D moll
483. Haydn, No. 97 [7], C

- No.
484. Haydn, No. 86 [10], D
485. Haydn, No. 98 [8], B
486. Haydn, No. 45 [18], Fism (Abschied)
487. Haydn, No. 88 [13], G
488. Haydn, No. 82 [17], C (L'ours)
489. Rimsky-Korsakow, Antart (Symph. No. 2)
490. Borodin, No. 1, Es
491. Borodin, No. 2, H m
492. Mahler, No. 7
493. Rimsky-Korsakow, Scheherazade
494. Glasunow, No. 4, Es
495. Glasunow, No. 8, Es
496. Skrjabin, Divin Poème
497. Skrjabin, Le Poème de l'Extase
498. Strauß, Heldenleben
499. Strauß, Alpen-Symph.
500. Tschaiakowsky, Manfred
501. Borodin, No. 3 A moll
502. Mozart, C [425]
503. Skrjabin, No. 2, C m
504. Schubert, No. 1, D
505. Schubert, No. 2, B
506. Schubert, No. 3, D
507. Schubert, No. 4, C m (Tragische)
508. Schubert, No. 5, B
509. Schubert, No. 6, C
510. Strauß, Domestica
511. Haydn, No. 73 [26] D (Chasse)
512. Haydn, No. 31, D (mit Hornsignal)
513. Haydn, No. 7, C (Le Midi)
514. Franck, Chasseur maudit
515. Haydn, No. 8, G (Le Soir)
516. Franck, Les Eolides
517. Haydn, No. 48, C (Maria Theresia)
518. Haydn, No. 55, Es (Schulm.)
519. Trapp, No. 4, B m
520. Graener, Sinf. breve
521. J. Chr. Bach, D

OVERTURES

- No.
601. Beethoven, Leonore No. 3
602. Weber, Freischütz
603. Mozart, Figaros Hochzeit
604. Beethoven, Egmont
605. Weber, Beherrscher der Geister
606. Mendelssohn, Melusine
607. Weber, Oberon
608. Mozart, Don Juan
609. Weber, Preziosa
610. Beethoven, Fidelio
611. Mendelssohn, Ruy Blas
612. Weber, Jubel-Ouvert.
613. Mendelssohn, Sommer-nachts Traum
614. Mozart, Zauberflöte
615. Nicolai, Lustig. Weiber
616. Rossini, Wilhelm Tell
617. Berlioz, Waverley
618. Berlioz, Vehmrichter
619. Berlioz, König Lear
620. Berlioz, Röm. Carneval
621. Berlioz, Korsar
622. Berlioz, Benv. Cellini
623. Berlioz, Beat. u. Bened.

- No.
624. Tschaiakowsky, 1812
625. Beethoven, Prometheus
626. Beethoven, Coriolan
627. Beethoven, Weihe des Hauses
628. Beethoven, Leonore No. 1
629. Beethoven, Leonore No. 2
630. Beethoven, Ruinen von Athen
631. Beethoven, Kng. Stephan
632. Beethoven, Namensfeier
633. Marschner, Hans Heiling
634. Maillart, Glöck. d. Erem.
635. Weber, Euryanthe
636. Schubert, Rosamunde
637. Mendelssohn, Hebriden
638. Glinka, Leben f. d. Zaren
639. Glinka, Ruslan u. Ludmila
640. Cherubini, Abenceragen
641. Cherubini, Medea
642. Cherubini, Anakreon
643. Cherubini, Wasserträger
644. Cornelius, Barb. v. Bagd.
645. Cornelius, Cid
646. Schumann, Manfred
647. Schumann, Genoveva

- No.
648. Bennett, Najaden
649. Wagner, Tristan u. Isolde
650. Boieldieu, Weiße Dame
651. Auber, Eherne Pferd
652. Wagner, Lohengrin:
1. u. 3. Akt
653. Mendelssohn, Meeresst. und glückliche Fahrt
654. Rossini, Semiramis
655. Rossini, Tankred
656. Brahms, Akad. Fest-O.
657. Brahms, Tragische Ouv.
658. Auber, Schwarz. Domino
659. Auber, Fra Diavolo
660. Mozart, Titus
661. Mozart, Idomeneus
662. Mozart, Così fan tutte
663. Mozart, Entführung
664. Smetana, Verkauft. Braut
665. Wagner, Meistersinger
666. Wagner, Parsifal
667. Wagner, Rienzi
668. Wagner, Holländer
669. Wagner, Tannhäuser
670. Reger, Lustspiel-Ouv.

OVERTURES

- No.
671. Wagner, Faust-Ouvert.
672. Weingartner, Lust.Ouv.
673. Volkmann, Richard III.
674. Volkmann, Fest-Ouv. .
675. Tschakowsky, Romeo
676. Gluck, Iphigenie i. Aulis
677. Smetana, Libussa . . .
678. Suppé, Dichter u. Bauer
679. Flotow, Stradella . . .
680. Flotow, Martha
681. Bruckner, Ouvert. in
G m (nachgelassen) .
682. Mendelssohn, Heimkehr
aus der Fremde . . .
683. Mendelssohn, Athalia .
684. Mendelssohn, Paulus .

- No.
685. Rossini, Der Barbiervon
Sevilla (Elisabeth) . . .
686. Rossini, D. dieb. Elster
687. Pfitzner, Paestrina, 3 Vorspiele
688. Pfitzner, Christ-Elflein .
689. Auber, Stumme v. Portici
690. Dvořák, Karneval . . .
691. Gluck, Orpheus und Eurydice .
692. Rimsky-Korsakow, La
grande Pâque Russe .
693. Lortzing, Zar und Zim-
mermann
694. Kreutzer, Das Nacht-
lager von Granada . .
695. Mussorgsky, Howan-
tschina.

- No.
696. Weber, Abu Hassan . .
697. Weber, Silvana
698. Schubert, Alfonso und
Estrella
699. Glasunow, Fest-Ouv.
700. Pfitzner, Kithen v. Heilbronn
1101. Humperdinck, Hänsel
und Gretel
1102. Gluck, Alceste
1103. Strauß, Fledermaus .
1104. Lalo, Le Roi d'Ys . .
1105. Boieldieu, Kalif von
Bagdad
1106. Strauß, Zigeunerbaron
1107. Verdi, Nacht des Schicksals .
1108. Verdi, Sizilian. Vesper

CONCERTOS

701. Beethoven, Viol.-Konz., D
702. Mendelssohn, Vl.-Kz. Em
703. Spohr, V.-Kl. in (Gesangss.)
704. Beethoven, Klav.-Kz. Cm
705. Beethoven, Klav.-Kzt., G
706. Beethoven, Klav.-Kz., Es
707. Schumann, Klav.-K., Am
708. Tschakowsky, Viol.-K., D
709. Tschakowsky, Klav.-Kt. Bm
710. Liszt, Klav.-Konz., Es .
711. Bach, Viol.-Konz., Am .
712. Bach, Viol.-Konz., E . .
713. Brahms, Klav.-Kzt., Dm
714. Bruch, Viol.-Konz., G m .
715. Brahms, Klav.-Konz., B
716. Brahms, Viol.-Konz., D .
717. Mozart, Viol.-Kzt., A [219]
718. Mozart, Viol.-Kz., Es [268]
719. Mozart, Klav.-Kz., D [537]
720. Liszt, Klav.-Konz., A . .
721. Mozart, Klav.-Konz., Dm [466]
722. Liszt, Totentanz (Siloti)
723. Brahms, K. f. V. u. Vo., Am

724. Beethoven, Klav.-Kzt., C
725. Beethoven, Klav.-Kzt., B
726. Grieg, Klav.-Konz., Am
727. Bach, Konz. f. 2 Viol. Dm
728. Lalo, Symph. espagnole
729. Beethoven, Tripel-Kzt., C
730. Bach, Konz. f. 2 Klav., C
731. Bach, Konz. f. 2 Klav., Cm
732. Bach, Konz. f. 3 Klav., Dm
733. Bach, Konz. f. 3 Klav., C
734. Mozart, Symph. conc. f.
Violine u. Viola, Es [364]
735. Dohnányi, Variat. über
ein Kinderlied f. Pfte.
736. Mozart, Klav.-Kz., A [488]
737. Mozart, Klav.-K., Es [482]
738. Franck, Symph. Variat.
739. Mozart, Klav.-Kz., C [467]
740. Mozart, Kl.-Kz., Cm [491]
741. Mozart, K. f. 2 Kl., Es [365]
742. Mozart, Klav.-K., Es [271]
743. Mozart, Klav.-Kz., B [450]
744. Bach, Klav.-Konz. Dm .

745. Bach, Klav.-Konz. Fm .
746. Weber, Kzt. f. Pfte., Fm
747. Mozart, Vl.-Kzt. G [216] .
748. Mozart, Vl.-Kzt. D [218] .
749. Vivaldi, Konz. No. 10, Hm
750. Vivaldi, Konz. No. 11, Dm
751. Dvořák, Viol.-Kzt. Am
752. Glasunow, Vl.-Kzt. Am
753. Vivaldi, Vl.-Kzt. A m No. 6
754. Vivaldi, Vl.-Kzt. Gm . .
755. Mozart, Symph. conc. [Anh. I, No. 9]
756. Viotti, Vl.-Kzt. Am, No. 22
757. Bach, K. f. Kl., V. u. Fl. Am
758. Vivaldi, Konz. f. Flöte D
759. Bach, Konz. f. 4 Kl., A m
760. Mozart Klav.-K., G [453]
761. Mozart, Klav.-K., F [459]
762. Vivaldi, Kzt. f. 2 Viol. Am
763. Mozart, Vl.-Kzt. B [207]
764. Mozart, Vl.-Kzt. D [211]
765. J. Chr. Bach, Sinf. conc., A
766. Mozart, Vl.-Kzt. D [271 a]
767. Mozart, Fl. u. Hf. [299]

MISCELLANEOUS WORKS

801. Berlioz, 3 Stck. a., Faust“
802. Tschakowsky, Capriccio
italien.
803. Beethoven, 2 Violin-Ro-
manzen (Gdur, Fdur)
804. Mendelssohn, 5 Stücke a.
„Sommernachts Traum“
805. Brahms, Haydn-Variat.
806. Wagner, Siegm. Liebesl.
807. Wagner, Walkürenritt .
808. Wagner, Wotans Ab-
schied u. Feuerzauber
809. Wagner, Waldweben . .
810. Wagner, Siegfried-Idyll
811. Wagner, Trauermusik a.
„Götterdämmerung“ .
812. Wagner, Karfreitags-
zauber
813. Wagner, Huld-Marsch
814. Wagner, Bacchanal aus
„Tannhäuser“
815. Wagner, Einleitung zum
3. Akt v. „Tannhäuser“
816. Wagner, Liebesmahl der
Apostel
817. Schubert, Musik aus
„Rosamunde“
818. Bach, Suite No. 3, D .
819. Volkmann, Seren., Dm .
820. Wagner, Kaisermarsch
821. Bach, Suite No. 2, Hm
822. Strauß, Donauwalzer
823. Beethoven, Egmont-Mus.
b.

824. Tschakowsky, Nuß-
knacker-Suite
825. Wagner, Einleit. z. 3. Akt
„Meistersinger“
826. Wagner, Verwandlungs-
musik u. Schlußzene
des 1. Akt v. „Parsifal“
827. Reger, Mozart-Variat. .
828. Bizet, L'Arlesienne, I .
829. Bizet, L'Arlesienne, II .
830. Mozart, Maurerische
Trauermusik
831. Weber, Aufforderung z.
Tanz (Instr. v. Berlioz)
832. Bizet, Roma. Suite . .
833. Borodin, Steppenskizze
834. Glilka, Kamarinskaja
835. Reger, Hiller-Variation.
836. Reger, Konz. i. alten Stil
837. Reger, Romant. Suite .
838. Reger, Böcklin-Suite . .
839. Graener, Variationen üb.
ein russ. Volkslied . . .
840. Tschakowsky, Frances-
ca da Rimini
841. Mussorgsky, Eine Nacht
auf dem kahlen Berge
842. Rimsky-Korsakow, Ca-
priccio espagnol
843. Ljadow, Baba-Jaga . .
844. Ljadow, Kikimora . . .
845. Glilka, Valse-Fantaisie
846. Glilka, Caprice brillant
847. Sekles, Gesichte

848. Strauß, Bürger-Suite .
849. Strauß, Tanzsuite . . .
850. Graener, Divertimento .
851. Tschakowsky, Slavi-
scher Marsch
852. Ljadow, 8 russische Volksweisen
853. Ljadow, Der verzaub. See
854. Mozart, Les petits riens
855. Brahms, Serenade, D . .
856. Bach, Suite No. 1, C . .
857. Tschakowsky, Serenade
858. Mozart, Seren. No. 8, D [236]
859. Mozart, Seren. No. 6, D [239]
860. Graener, Gotische Suite
861. Bach, Suite No. 4, D . .
862. Brahms, Serenade A . .
863. Tschakowsky, Nocturne
864. Graener, Comedietta
865. Wolfurt, Tripelfuge
866. Strauß, Wein, Weib u. Gesang
867. Strauß, Rosen a. d. Süden
868. Strauß, Geschichten aus
dem Wiener Wald . . .
869. Strauß, Frühlingsstimmen
870. Strauß, Künstlerleben .
871. Strauß, Kaiserwalzer
872. Graener, Flöte von Sanssouci
873. Dvořák, Scherzo capriccioso .
874. Wunsch, Lustspiel-Suite
875. Strauß, Wiener Blut .
876. Trapp, Divertimento
877. Busch, Capriccio
878. Wunsch, Fest auf Nonbijou
879. Telemann, Tafelmusik

M Beethoven, Ludwig van
452 [Quartet, strings, no. 2,
B42 op. 18, no. 2, G major;
op.18 Quartet no. 2, G major,
no.2 for 2 violins, viola and
A41 violoncello

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